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ABSTRACT

Intended for students taking the Grade 12 Diploma Examination in English 30 in Alberta, Canada, this test contains (1) general instructions; (2) a minor assignment consisting of a literature reading to which the students must write a personal response; and (3) a major assignment requiring students to show how the authors they studied in senior high school English classes illustrate ideas through setting, character, and/or events. The booklet contains space for planning and drafting the compositions, as well as for writing the revised work. (ARH)

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GRADE 12 DIPLOMA EXAMINATION
ENGLISH 30

PART A: Written Response

GENERAL INSTRUCTIONS

This examination consists of TWO assignments. Read the **WHOLE** examination before you begin to write. Follow instructions carefully. Complete **BOTH** assignments.

TOTAL TIME: 2½ hours
Budget your time carefully.

		Page Number
MINOR ASSIGNMENT:	Personal Response Suggested time: 30-40 minutes Value: 30% of this examination	4
MAJOR ASSIGNMENT:	Suggested time: 100-110 minutes Value: 70% of this examination	10

You may use an English language DICTIONARY and a THESAURUS.

Space is provided for PLANNING AND DRAFTING and for REVISED WORK.

Please write your revised work in blue or black ink.

DO NOT WRITE YOUR NAME ANYWHERE IN THE TEST BOOKLET

JANUARY 1988

Instructions

1. **Read the excerpt from *The Winter of our Discontent* carefully and thoughtfully before you start the writing assignments.**

2. **Read BOTH assignments before you start writing.**

from THE WINTER OF OUR DISCONTENT

On the edge of the silted and sanded-up Old Harbour, right where the Hawley dock had been, the stone foundation is still there. It comes right down to the low-tide level, and high water laps against its square masonry. Ten feet from the end there is a little passage about four feet wide and four feet high and five feet deep. Its top is vaulted. Maybe it was a drain one time, but the landward end is cemented in with sand and broken rock. That is my Place, the place everybody needs. Inside it you are out of sight except from seaward. There's nothing at Old Harbour now but a few clammers' shacks, rattlety things, mostly deserted in the winter, but clammers are a quiet lot anyway. They hardly speak from day's end to end and they walk with their heads down and their shoulders bowed.

That was the place I was headed for. I spent night-tide there before I went in the Service, and the night-tide before I married my Mary, and part of the night Ellen was born that hurt her so bad. I was compelled to go and sit inside there and hear the little waves slap the stone and look out at the sawtooth Whitsun rocks. I saw it, lying in bed, watching the dance of the red spots, and I knew I had to sit there. It's big changes takes me there — big changes.

South Devon runs along the shore, and there are lights aimed at the beach put there by good people to keep lovers from getting in trouble. They have to go somewhere else. A town ordinance says that Wee Willie has to patrol once an hour. There wasn't a soul on the beach — not a soul, and that was odd because someone is going fishing, or fishing, or coming in nearly all the time. I lowered myself over the edge and found the outcrop stone and doubled into the little cave. And I had hardly settled myself before I heard Wee Willie's car go by. That's twice I had avoided passing the time of night with him.

It sounds uncomfortable and silly, sitting cross-legged in a niche like a blinking Buddha, but some way the stone fits me, or I fit. Maybe I've been going there so long that my behind has conformed to the stones. As for its being silly, I don't mind that. Sometimes it's great fun to be silly, like children playing statues and dying of laughter. And sometimes being silly breaks the even pace and lets you get a new start. When I am troubled, I play a game of silly so that my dear will not catch trouble from me. She hasn't found me out yet, or if she has, I'll never know it. So many things I don't know about my Mary, and among them, how much she knows about me. I don't think she knows about the place. How could she? I've never told anyone. It has no name in my mind except the Place — no ritual or formula or anything. It's a spot in which to wonder about things. No man really knows about other human beings. The best he can do is to suppose that they are like himself. Now, sitting in the Place, out of the wind, seeing under the guardian lights the tide creep in, black from the dark sky, I wondered whether all men have a Place, or need a Place, or want one and have none. Sometimes I've seen a look in eyes, a frenzied

Continued

animal look as of need for a quiet, secret place where soul shivers can abate, where a man is one and can take stock of it. Of course I know of the theories of back to the womb and the death-wish, and these may be true of some men, but I don't think they are true of me, except as easy ways of saying something that isn't easy. I call whatever happens in the Place 'taking stock.' Some others might call it prayer, and maybe it would be the same thing. I don't believe it's thought. If I wanted to make a picture of it for myself, it would be a wet sheet turning and flapping in a lovely wind and drying and sweetening the white.

John Steinbeck

MINOR ASSIGNMENT

Personal Response (Suggested time: 30-40 minutes)

The man in the excerpt from *The Winter of Our Discontent* turns to the familiarity of a private place to refresh and strengthen himself when he is troubled.

From your experience describe the most effective way of coming to terms with personal turmoil.

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 6 and 8.

Minor Assignment

Personal Response

REVISED WORK

There is additional space for Revised Work on pages 7 and 9.

Minor Assignment

Personal Response

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 8.

Minor Assignment

Personal Response

REVISED WORK

There is additional space for Revised Work on page 9.

MAJOR ASSIGNMENT

Literature Composition (Suggested time: 100-110 minutes)

Much of literature comments on human isolation. This isolation may be the result of external circumstances, or of personal attitudes and perceptions. An individual's ability or inability to come to terms with personal isolation is often the issue on which authors base their work. In the excerpt from *The Winter of Our Discontent*, Steinbeck touches on this universal theme.

FROM OTHER LITERATURE YOU HAVE STUDIED, CHOOSE ONE OR TWO SELECTIONS IN WHICH THE STRUGGLE TO COME TO TERMS WITH HUMAN ISOLATION IS EXAMINED. WHAT MEANS HAS THE AUTHOR USED TO DEVELOP THIS THEME? CONSIDER HOW ELEMENTS SUCH AS CHARACTER, SETTING, CONFLICT, CONTRAST, SYMBOLISM, ETC. REINFORCE THE DEVELOPMENT OF THIS THEME. SUPPORT YOUR IDEAS WITH SPECIFIC EXAMPLES FROM THE LITERATURE YOU HAVE CHOSEN.

Before planning your composition, read the guidelines below. They are designed to help you select and organize your ideas.

Guidelines for Writing

- **CHOOSE YOUR SELECTIONS CAREFULLY FROM THOSE YOU HAVE STUDIED IN YOUR SENIOR HIGH SCHOOL ENGLISH CLASSES.** The selections you choose may be poems, short stories, plays, novels, other literature, or films.
- **FOCUS YOUR COMPOSITION ON THE TOPIC.** Although the above topic is stated broadly, you should attempt to focus your discussion on the selection(s) you have chosen.
- **PLAN YOUR COMPOSITION CAREFULLY.** Decide on an appropriate method of introducing, developing, and concluding your composition. Plan to support and develop your ideas with appropriate and specific detail.
- **REVISE AND PROOFREAD YOUR COMPOSITION CAREFULLY.**

Major Assignment

PLANNING

The space below is intended to help you plan your composition. Write the name of the author(s) and title(s) of the literary selection(s) you plan to use, and your thesis statement or controlling idea.

Author(s) and Title(s)
(or Source) _____

_____

_____

_____

Thesis Statement or
Controlling Idea _____

_____

_____

_____

_____

_____

There is additional space for Planning and Drafting on even-numbered pages.

Major Assignment

PLANNING AND DRAFTING

Major Assignment

REVISED WORK

There is additional space for Revised Work on odd-numbered pages.

CREDITS

John Steinbeck. "The Winter Of Our Discontent" as found in *Celebration of Love*. Reprinted by permission of William Heinemann Ltd.

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ENGLISH 30: PART A

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ENGLISH 30: PART A